ART GALLERY OF ONTARIO

AGO NEWS

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Films by Peter Greenaway

Painter of the Silver Screen

BRITISH DIRECTOR PETER GREENAWAY IS AN ARTIST-filmmaker in the true sense of the word. His films are imbued with a sensibility that takes its inspiration from the visual arts and, through a synthesis of visual and narrative elegance, creates its own universe. From March 18 through April 8 the Art Gallery of Ontario presents a retrospective of Greenaway's work in collaboration with the Innis Film Society, as selected by Bart Testa.

Presented with the generous assistance of Cineplex Odeon.

BY BART TESTA

Peter Greenaway's films and television pieces, which he produces at the astonishing rate of several a year, represent an almost unique project in contemporary film. Since 1982, when the British director came to prominence with the elegant period mystery *The Draughtsman's Contract*, he has come to be recognized as a filmmaker as close to the art of painting as to storytelling. In fact, Greenaway has remarked, "I still believe painting to be the prime visual art, after which the cinema seems to limp along rather lamely about 15 years too late." In the past 20 years, artists working in cinema and video have felt compelled to choose between experimental film, with its allegiances to visual art, and popular cinema, which takes its cues increasingly from bestselling novels, rock music and recycled Hollywood stereotypes.

This division is historically false. Filmmakers as various as Eisenstein and Fassbinder, Murnau and Godard, have shown that film is a vital modern visual medium, as well as a narrative art. Very self-consciously, and utterly without apology, Greenaway is an artist in this tradition. Relentlessly energetic and confident, he has steadily expanded his work in widening circles without paying much attention to trends in cinema. Yet there is such consistency in his films and such a seamless synthesis of visual and narrative elegance that Greenaway's cinema has become a sort of universe in itself. His films are demanding in their rigorous formality and their elaborate cross-references, but they are also witty and entertaining, and at all times visually seductive.

Born in England in 1942, Greenaway trained as a painter and was an exhibiting artist through the 1960s. He became interested in the cinema after seeing Bergman's *The Seventh Seal* and Resnais's *Last Year at Marienbad*, two of the key films in the widespread renewal of visual style in films during the 1960s. However, Greenaway was not at first drawn to full-scale feature filmaking. Instead, he continued to paint and to make small art films at his own expense as an extension of his easel work. Throughout his career his films have incorporated his paintings, notably in *A Walk through H* (1978), which consists of 92 extremely delicate abstract watercolor-and-pencil miniatures suggestive of maps, which have toured as a separate exhibition in Europe and the United States. In *A Walk through H*, the hero is guided through the world by these maps, and the film shapes itself as an allegory of life's journey.

Above: Stills from Peter Greenaway's 1980 film *The Falls*.

Left: Greenaway on the set of *Drowning by Numbers* (1988).

Even when making his images directly with the camera, Greenaway constantly reveals a painter's eye. *H Is for House* (1973/78), *Water Wrackets* (1975) and *Windows* (1975) are filmed landscapes reminiscent more of Corot and Caspar David Friedrich than anything in film history. In a more contemporary mode, *Vertical Features Remake* (1978) deftly satirizes the formalist analysis of Minimalist art, while at the same time intelligently parodying its cinematic equivalent, the structural film.

Greenaway came by such parodistic inclinations quite honestly. He has had affinities with structural cinema from the start. However, he has always been closer to the American Hollis Frampton than to British structuralists like Peter Gidal. In fact, Greenaway expresses no affection for the avant-garde film trends in Britain in the 1970s, and the feeling has apparently been mutual, for the critics who have written about these works have had no use for Greenaway, either. Unperturbed, Greenaway has continued to make his films in contented isolation. The difference between Greenaway and his British contemporaries is marked by his use of systems such as the alphabet and mathematics to create structures, rather as Frampton did in his seminal film *Zorns Lemma* (1970). But here, too, Greenaway pulls away somewhat, by creating a cast of fictive characters, such as the sinister polymath and ornithologist Tulse Luper and the remarkable woman – or women – Cissy Colpitts, and in sketching a narrative world, not just in individual films, like *Dear Phone* (1977), but across them, as well.

While making his shorter films, Greenaway worked as an editor of conventional documentary films, and he exploited this experience in his first long film, *The Falls* (1980). The culmination of his previous efforts, *The Falls* sets out a huge canvas with a documentary pretense. Its conceit is a vast directory from which emerge 92 short biographies of victims of the Violent Unknown Event whose names begin with

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Focus on the Studio

The Masters' Series

BY JIM THORNTON

IN THE FALL OF 1989 THE ANNE TANENBAUM GALLERY School launched a series of adult studio courses intended to provide a more sustained analysis of and discourse on specific Master works from the permanent collection. Combining the studio experience with lectures on the history of art and drawing on the expertise of Gallery School artists, education officers and AGO and guest curators, the series introduces students to selected Master prints, drawings, paintings and sculptures.

Each course begins with an introductory lecture placing the work within the studio practices and traditions of the period and continues with step-by-step studio procedures linking the artists' intentions and techniques. As the course develops, education officers discuss the work in relation to its broader historical context and curators speak more specifically about the work's importance in the collection and issues of connoisseurship, provenance and authentication. Where appropriate, students may visit the Conservation Studio for an even more intimate encounter with a work and insight into the role of restoration and conservation in our understanding and reading of Master works.

In anticipation of the greater accessibility to works of art that the new Stage III print and drawing centre will offer, a modest 10-week Masters' drawing class was introduced in September 1989 to test complementary programming possibilities involving the Education and Curatorial Divisions. Conducted by Studio Instructor Barry Coombs, the course highlighted two drawings by British artist Gerald Brockhurst from our print and drawing collection. Brockhurst, a contemporary of Augustus John, is represented in the collection by two dramatic ink-wash portraits selected for study for their excellent representation of an era enriched by strong academic studio traditions, as well as early modernist sensibilities. Education Officer David Wistow created a concise, colourful historical backdrop to the period. Several visits to the print and drawing vaults, further gallery visits and plenty of studio work provided a comprehensive introduction to the seldom-seen work of an early-20th-century master draughtsman.

Studio Instructor Barry Coombs leading Masters' Series class.

Response from the students was most favourable, and a second course in Master painting techniques was added as a result.

The follow-up curriculum was designed to incorporate Chardin's *Jar of Apricots* (1756/8) as an entry point to 18th-century still-life studio techniques and Chardin's particular compositional and structural devices. Direct involvement of curators and access to a specially prepared Master's Studio within the Anne Tanenbaum Gallery School on a long-term basis were added features. The additional studio enabled partici-

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March 12–16

AGO Celebrates March Building Break

BY RHONDA PEREGRINE

THIS MARCH BREAK THE ART GALLERY OF ONTARIO WILL turn into a "constructive playground" from Monday, March 12, to Friday, March 16. March Building Break takes its theme from Stage III, the AGO's current expansion and renovation project. Programs begin at 10 am and run to 4 pm each day. Doors remain open until 5:30 pm, with the exception of Wednesday evening, when the Gallery remains open until 9 pm.

Throughout the week the AGO will offer a variety of family-oriented activities that are both entertaining and educational. In addition to an exciting array of theatrical productions, vaudeville acts and magic shows, there will be games, prizes, quizzes and films. Displays and demonstrations of building-oriented activities will be set up in the Gallery, and visitors will also be invited to partake in a variety of creative arts projects in the Anne Tanenbaum Gallery School.

A surefire hit of the March break program is the friendly mascot, Mr. Arthur A. Art (nicknamed Art), a high-tech computer robot who will be dressed in a construction hat and T-shirt as he zips about the Gallery with his friend Peter Jarvis, a well-known Toronto performance artist. All week long he will be greeting visitors, chatting with people and letting them know about Stage III, the AGO's exciting construction project.

Each day is filled with continuous entertaining performances in the Walker Court at 11 am, 12:30 pm, 2 pm and 3 pm. The visiting public can enjoy the hilarious stunts of the *Circus Shmirkus Comedy Show*, with internationally famous jugglers Steve Westren and Fred Stinson, see the antics of a goofy but lovable magician in *The Magic Mike Show* and have fun participating in a play called *Cuthbert and the Dragon's Teeth*.

A highlight of the event will be a performance of *Time to Be Me*, an original Broadway-style musical addressing the major concerns of drug and substance abuse affecting today's youth. Excerpts from the musical will be performed by members of Stage Kids, also known as Children's Educational Theatre Productions, a nonprofit organization that uses live musical theatre as a means of raising contemporary issues concerning young people.

Also not to be missed are stimulating games and quizzes meant to entertain and intrigue March Building Break visitors. The Limerick Game and guidebooks such as *The Amazing Clue Book* are designed to provide hours of fun while exploring the AGO galleries. Portraits in Action is a participatory workshop that gives kids a chance to dress up and create a live portrait using fabulous costumes.

The Anne Tanenbaum Gallery School will serve as a giant studio so that children and their parents can paint, draw, sculpt or learn the art of printmaking. Children will be encouraged to work on a building theme.

The Grange, the first home of the AGO, will be holding a pinpricking workshop for children in the Grange Music Room. Costumed volunteers will demonstrate this popular children's pastime of the 1830s, in which designs are pressed onto paper using a quilting pin or a hatpin and then coloured. Children will be able to learn this old craft from Tuesday to Friday, 12 am to 4 pm. The Grange will be closed Monday, March 12. Entrance to the Grange is through the front door on Grange Park.

Animated and feature films will be shown three times daily in the Jackman Hall. Screenings of *The Many Adventures of Winnie the Pooh*, *Flight of the Navigator* and *The Bear* are at 11 am, 1 pm and 3:30 pm respectively.

March Building Break events are free with AGO admission. For more information on each day's activities during the weeklong event, call the March Building Break hotline: 979-6645.

Rhonda Peregrine is a staff writer in the Marketing Division of the AGO.

GREENAWAY continued from p. 1

FALL. The VUE is a mysterious apocalypse (and outrageous fiction) that is turning a large number of people into birds, vastly expanding the languages they speak and promoting cults and quackeries across Britain and Europe. *The Falls* is apocalypse as a very complicated human-interest story, and the film is Greenaway's own narrative and visual encyclopedia. So, while Greenaway calls it "a sort of trashbin for all my ideas," he also declares that *The Falls* is "still my favorite film."

Three years later the director began his feature-film career in earnest with *The Draughtsman's Contract*. The project began, as many have, with a series of paintings – this time paintings of English country homes that Greenaway made while on holiday with his two daughters. Set in 1694, the finished film, which includes the director's own drawings as the draughtsman's eleven contracted pictures, is a schematized social drama and a contemplation of the landscape and British country architecture. The narrative is a convoluted conspiracy, yet the film's form is rigorously symmetrical, the very image of rational order.

After *The Draughtsman's Contract*, Greenaway was offered all manner of historical projects, but instead he made what is considered his most eccentric feature, *A Zed and Two Noughts* (1985). Set in a European zoo, the story tells of twin brothers, both zoologists, who attempt to piece together the mystery of life and death. The film is emblematic of Greenaway's paradoxical sensibility. He seems to have one foot firmly planted in the Enlightenment ideal of tabular measurement and the other in a fantastical absurdism akin to Jorge Luis Borges's fables. The brothers' futile attempt to knit the balances of vitality and decay by scientific means is a sad and comic instance of a rational system doomed to collapse. *Belly of an Architect* (1987), with a volcanic performance by American actor Brian Dennehy as a Chicago architect, Cracklite, is a dramatic meditation on architecture, time and the imagination. When Cracklite travels to Rome to oversee an exhibition of the work of the visionary architect Étienne Louis Boullée, he enters an intrigue not unlike that of *The Draughtsman's Contract*. The brash man of imagination cannot hope to best the conspiracy of a social order that has a deep-rooted history. Recasting the Jamesian theme of American versus European in terms of the history of architecture, *Belly of an Architect* is also Greenaway's expression of his own frustration at the artist being dwarfed by time itself.

A hit in Toronto and elsewhere, *Drowning by Numbers* returns the character of Cissy Colpitts to the screen – this time in triplicate – for a murderous farce in which three women drown their husbands. The "by numbers" part concerns the mathematical progression of the film (from one to 100), first counted off by a little girl and then woven into the film's narrative. *The Cook, the Thief, His Wife and Her Lover*, Greenaway's most recent feature film, marks something of a departure, for it is a historical allegory, treating Thatcher's Britain as a beautifully mounted horror show of deceit and quite literal dismemberment.

While making feature films in the last decade, Greenaway has also made a cycle of arresting documentaries, the most interesting of which is *Four American Composers* (1983), in which he makes portraits of John Cage, Philip Glass, Meredith Monk and Robert Ashley. More recently, he has completed for French television *Death in the Seine* (1989), a reconstruction of drownings during the revolutionary period. By telephone from London, Greenaway explained, "I was fascinated to discover that in the period they made extremely detailed records of what information they could gather from the corpses – contents of the pockets, conditions of the clothing, and so on." The most ambitious of Greenaway's television projects is *A TV Dante*, which was begun in 1984 and is now up to a series of eight "cantos" and will eventually extend to 36.

The retrospective begins with the Toronto theatrical premiere of *The Cook, the Thief, His Wife and Her Lover*. Many of Greenaway's short films and television pieces have never been shown in Toronto before, and the series will be the occasion of the Canadian premieres of *A TV Dante* and *Death in the Seine*.

Bart Testa, programmer for the Peter Greenaway retrospective, teaches film at Innis College, University of Toronto.

Peter Greenaway Retrospective
March 18 – April 8

MASTERS' SERIES continued from p. 1

pants to paint and study from a facsimile still-life arrangement of *Jar of Apricots* under the guidance of Jim Thornton, head of the Anne Tanenbaum Gallery School.

Due to the encouraging results and the continued interest in this program, future courses are planned, including a three-to-six-month course in Renaissance painting techniques approximating the traditional guild system. A large-scale Renaissance painting from the collection will serve as the reference for the production of its copy. Students will be selected on the basis of previous experience and assigned specific areas of the painting for analysis and transfer to the copy painting; some students will be assigned backgrounds, others figures, and still others drapery, fabrics and clothing, in a faithful rendering of the original.

The aim of each course – whether a 10-week workshop or a course of extended duration – is to present the collection for both scholarly and studio examination and provide students with a closer and more intense involvement with individual works.

Jim Thornton is head of the Anne Tanenbaum Gallery School at the AGO.

MARCH • CALENDAR OF EVENTS

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
For detailed descriptions of programs consult the events listings on pages 4 and 5.	The Gallery, the AGO Restaurant and the Members' Lounge are closed Mondays. The Gallery Shops are open.	Gallery talks and tours twice daily except Mondays. Visites commentées le dimanche à 14 h 30.	The AGO is accessible to disabled persons, and a limited number of wheelchairs are available.	1 Exhibition *Frederick H. Evans* / continues	2 *Artful Conversation* / 11:15 am Film *Civilisation* / 12:30 pm *Grass Roots Concert* / 2:30 pm	3 An AGO admission voucher really *is* the Perfect $5 Gift.
4 For Kids *Hands On* / 1–4 pm *Family and Community Studio* / 1–4 pm	5 Gallery, AGO Restaurant and Members' Lounge closed. Shops open.	6 New memberships and renewals are processed quickly for you at the Membership Centre in the lobby.	7 *Grange Spring Luncheon Lecture* / 11 am *Rendezvous with Art* / 6 pm	8 March doesn't have to be bleak – not when the Art Rental and Sales Gallery has paintings and drawings to brighten any room.	9 *Artful Conversation* / 11:15 am Film *Civilisation* / 12:30	10 Gene Drummond's one-of-a-kind pieces in sterling silver and natural stone are featured all this month in the Jewellery Shop.
11 Exhibition *Jacques Lipchitz* / closes For Kids *Hands On* / 1–4 pm *Family and Community Studio* / 1–4 pm	12 *March Building Break* / 10 am –4 pm Club AGO Lecture *Sensations and Symbols* / 7 pm Gallery, AGO Restaurant and Shops open; Members' Lounge closed.	13 *March Building Break* / 10 am – 4 pm	14 *March Building Break* / 10 am – 4 pm *Rendezvous with Art* / 6 pm Members' Evening *Ross Bleckner* / 6:45 pm	15 *March Building Break* / 10 am – 4 pm	16 *March Building Break* / 10 am – 4 pm *Artful Conversation* / 11:15 am Special preinventory sale today only in the Book Shop.	17 Exhibition *Ross Bleckner* / continues
18 *Sunday Start with Art* / 11 am For Kids *Hands On* / 1–4 pm Film *Greenaway Retrospective* / 1 pm & 4 pm	19 Gallery, AGO Restaurant and Members' Lounge closed. Shops open.	20 The AGO needs volunteers to do telemarketing one evening a month. Interested? Call 977-0414, ext. 263.	21 *Art in the Morning* / 9:30 am *Rendezvous with Art* / 6 pm Film *Greenaway Retrospective* / 7 pm Club AGO *Young at Art* / 7 pm	22 Film *Greenaway Retrospective* / 7 pm	23 *Artful Conversation* / 11:15 am Film *Civilisation* / 12:30 pm *Grass Roots Concert* / 2:30 pm Film *Greenaway Retrospective* / 7 pm	24 The Impulse Shop has gifts you'll find nowhere else – like the soon-to-be famous Henry Moore sheep T-shirt.
25 For Kids *Hands On* / 1–4 pm Film *Greenaway Retrospective* / 1 pm & 4 pm *RCM Concert* / 3 pm	26 Gallery, AGO Restaurant and Members' Lounge closed. Shops open.	27 Film *Greenaway Retrospective* / 7 pm	28 *Rendezvous with Art* / 6 pm Gallery School *Adult Studio* / opens 7 pm	29 Exhibition *Lost Heritage Regained* / continues	30 *Artful Conversation* / 11:15 am Film *Civilisation* / 12:30 pm Film *Greenaway Retrospective* / 7 pm	31 Gallery Talk *Frederick H. Evans* / 2 pm Signed for the hearing-impaired

THE COLLECTION IN FOCUS

A Taste of Antiquity

BY NANCY MINTY

THE AGO HAS RECENTLY ADDED TWO IMPORTANT WORKS to its Margaret and Ian Ross Collection of Florentine Baroque sculpture. Since 1982, through gift and purchase, the Gallery has been acquiring pieces from this distinguished Toronto collection; our selection now includes 23 sculptures and 28 medals and coins. A particular focus of the Rosses' collecting activity has been bronze statuettes after ancient and Renaissance models by the Florentine artist Massimiliano Soldani-Benzi (1656–1740). The newly acquired bronze *Apollo* and the wax *Satyr* reflect the varied techniques of his workshop and his interpretation of classical models. With these additions the Gallery's collection of Soldani-Benzi bronze statuettes is now among the largest in the world.

The *Apollo* is a refined, finished cast, whereas the wax *Satyr* is an intermediate model that still bears the traces of the piece-mold on the face and the back of the head, where the flashes (the sutures of the mold) are clearly visible. The *Satyr* is most likely a sample that Soldani would have shown or sent to a patron who could then order a bronze cast that the artist would chase and finish himself, much like the *Apollo*. We know that Soldani sent 12 similar *modelli* to Prince Johann Adam Liechtenstein in Vienna at the beginning of the 18th century. To date, no bronzes after this model have been found. It is the only surviving example of the artist's reduction and interpretation of the classical marble *Satyr Carrying the Infant Bacchus*, now in the National Museum in Naples (Klaus Lankheit, *Die Modellsammlung der Porzellanmanufaktur Doccia*, Munich, 1982). In the diminutive wax model, Soldani has simplified the composition by removing the infant from the satyr's shoulders. The satyr is frozen in the act of sounding his cymbals. Glee and delight register on his face, and the position of the arms and legs suggests movement, perhaps even a dance.

The pose of the slightly larger *Apollo*, on the other hand, is static and more formal, the smooth contour of the upper right flank echoing the elegant curve of the lyre on which the figure's arm rests. It is based on a life-size Roman *Apollo* that is now in the Uffizi Gallery in Florence but was in the collection of the Grand Duke of Tuscany when Soldani copied it. (For a further discussion of this work and the Ross Collection, see Charles Avery, *Baroque Sculpture and Medals in the Art Gallery of Ontario*, Toronto, 1988.) Though the Roman original is made of marble, the artist's choice of bronze is appropriate to this small-scale reduction. In a letter to Prince Johann Adam dated 1695, Soldani concurs with the Prince's expressed preference for bronze: "to copy these statues in marble is not a good idea, because one can never in that way manage to copy them with that softness and grace of contours which are to be found in the originals ..." The use of bronze for this type of work is a continuation of the Italian sculptural tradition dating from the 15th century, when Italian artists, in keeping with emerging humanist interests, began producing small copies of Greek and Roman statuary, thereby disseminating and developing a classical aesthetic. Like many of these artists, Soldani was not content with simply making scrupulous replicas of the ancient sculptures he chose to copy. As Lankheit has written: "Soldani's copies are new works. The surfaces are livelier, the edges sharper, the technique of marble cutting is translated into that of bronze casting." In his *Apollo*, the sculptor thus reinterprets antiquity with Baroque flourishes.

Massimiliano Soldani-Benzi (Italian, 1656–1740), *Apollo*; bronze, 32.5 x 17.5 x 8.0 cm. Purchase, 1989.

Massimiliano Soldani-Benzi (Italian, 1656–1740), *Satyr*; wax, 26.5 x 15.0 x 9.0 cm. Purchase, 1989.

The *Apollo* and the *Satyr* may be viewed in the E. R. Wood Gallery, where they are exhibited with other Baroque bronzes acquired from Margaret and Ian Ross. To view a comparable selection of this artist's work, one would have to travel to the Bargello in Florence, to England to see the collection of the Duke of Marlborough at Blenheim Palace or that of the Duke of Devonshire at Chatsworth, or to Vaduz to visit the collections of the Princes of Liechtenstein. We are proud and fortunate to be able to present this group of sculptures at the AGO.

Nancy Minty is assistant curator of European painting and sculpture at the AGO.

Exhibitions

Frederick H. Evans: "The Desired Haven"
Margaret Eaton Gallery
through April 8
This exhibition brings together 89 platinum prints of English and French cathedrals, churches, châteaux and landscapes photographed between 1887 and 1912 by the British photographer Frederick H. Evans. Evans exhibited with the Royal Photographic Society in London, England, and at the Photo-Secession galleries in New York and the Albright Art Gallery in Buffalo, New York, in the early part of this century.

Organized by the Alfred Stieglitz Center of the Philadelphia Museum of Art.

Ross Bleckner
Main stairwell and corridor
through April 1
This exhibition presents 15 major paintings by New York artist Ross Bleckner, providing a survey of his work of the past decade. The paintings combine abstract and representational elements and are principally concerned with spiritual themes and the social crises facing contemporary society. This exhibition is the first presentation of Bleckner's work in Canada.

Organized by the Milwaukee Art Museum.

Lost Heritage Regained
Trier Galleries
through March 25
Since it was established by the Government of Canada in 1977, the Cultural Property Export Review Board has been instrumental in repatriating works of art and halting the loss of significant cultural properties to foreign markets. This exhibition presents works from the AGO's prints and drawings and Canadian historical collections that were acquired over the past decade with the help of Cultural Property funds, including works by Gauguin, Degas, Rouault, Whistler, Lucius O'Brien and Robert Todd.

Jacques Lipchitz: A Life in Sculpture
Sam and Ayala Zacks Wing
through March 11
This is the first major exhibition in recent years of the work of the greatest Cubist sculptor of his generation. The exhibition brings together 134 bronzes and 30 drawings from six decades of Lipchitz's long and prolific career, including a superb group of Cubist carvings and bronzes of 1915–25, the little-known "transparents" of 1926, and works on the Biblical and mythological subjects that obsessed Lipchitz from the late 1920s until his death in 1973. The exhibition provides an important reassessment of the artist's lesser-known and little-appreciated later work in the context of his entire oeuvre. Organized and circulated internationally by the Art Gallery of Ontario.

Sponsored by **American Express Canada, Inc.**, and **Olympia & York.**

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Permanent Collection

Walker Court, E. R. Wood, Fudger, Laidlaw and Leonard Galleries
Fourteenth–20th-century paintings, 19th- and 20th-century sculpture and major paintings from the contemporary collection.

Georgia Ridley and John Ridley Galleries
Selections of Canadian historical art from the permanent collection.

J. S. McLean Gallery
New reinstallation of works by the Group of Seven from the permanent collection, complete with such interpretative aids as audiotapes and computers.

W. G. R. Hind (Canadian, 1833–1889), *The Conjuror in His Vapour Bath or Medicine Lodge, Table Land, Labrador Peninsula*, 1861–62; watercolour on paper, 13.9 x 26.3 cm. Purchased with the assistance of the Government of Canada through the Cultural Property Import and Export Act, 1980.

Signy Eaton Gallery
The Signy Eaton Gallery is closed due to Stage III.

Henry Moore Sculpture Centre
Plasters, bronzes and graphics from the Gallery's Moore collection.

Prints and Drawings Galleries
Selections from the permanent collection and loans.

Extension Services

The following exhibitions organized by the AGO will be circulated by Extension Services during the month of March. Dates are subject to change.

Ron Martin 1971–1981
A Fraser Elliott Canadian Contemporary Exhibition
National Gallery of Canada, Ottawa
through March 4

Moore's Animals: Prints from the Permanent Collection of the Art Gallery of Ontario
Art Gallery of Peterborough
through March 4

The Group of Seven: Selected Watercolours, Drawings, and Prints from the Collection of the Art Gallery of Ontario
Art Gallery of Northumberland, Cobourg
through March 19

For the Record: Ontario Women Graduates in Architecture 1920–1960
Wellington County Museum and Archives, Fergus
through March 30

The Victorian Cult of Beauty
Whitby Arts Inc., Station Gallery
March 3–25

The Victorian Cult of Beauty
Whitby Arts Inc., Station Gallery
Nancy Minty, Speakers Service
March 11

The Group of Seven: Selected Watercolours, Drawings, and Prints from the Collection of the Art Gallery of Ontario
Rodman Hall Arts Centre, St. Catharines
March 30 – April 29

Moore's Animals: Prints from the Permanent Collection of the Art Gallery of Ontario
Whitby Arts Inc., Station Gallery
March 31 – April 22

"Artists with their Work" Programs

Shirley Yanover: Sculpture
St. Lawrence College Saint-Laurent Art Gallery, Kingston
March 6–29

Juan Geuer: Constructions
Sarnia Public Library and Art Gallery
through March 26

Rae Johnson: Painting
Laurentian University Museum and Arts Centre, Sudbury
March 28 – April 22

Talks and Tours

Gallery talks are free with admission and make visits more enjoyable through stimulating discussion. Learn about artists and popular themes over the centuries, confront essential issues in contemporary art and increase visual awareness. Topics are available at the information desk. For group tours contact the Education Scheduling Office at 979-6601. Join us during March:

Tuesdays to Thursdays at 12:15 pm and 2 pm
Wednesdays at 6 pm* and 7:30 pm
Fridays at 11:15 am** and 2 pm
Saturdays and Sundays at 2 pm*** and 4 pm
Visites commentées: le dimanche à 14 h 30

***Rendezvous with Art**
A program for the after-work crowd featuring a half-hour tour followed by informal discussion.

****Artful Conversation**
A program offered every Friday, featuring a half-hour Gallery talk followed by an informal discussion over complimentary coffee.

*****For the Hearing-Impaired**
On the last Saturday of each month at 2 pm this talk is signed for the hearing-impaired. March's topic: *Frederick H. Evans*

For Kids

Hands On
Sundays, 1–4 pm
Hands On provides a playful and relaxed environment in which children and their parents can participate in a number of activities designed to promote a child's interest in the visual arts.

Come and create a fantasy self-portrait using costumes and a video camera, a "painting" made of light, or a huge sculpture. Connections between these experiences and gallery viewing of contemporary and Old Master works can be enjoyed by the entire family.

Tickets for hourly sessions are available at the information desk every Sunday from October through May on a first-come, first-served basis. Children aged 4–12 must be accompanied by an adult. For more information call 977-0414, ext. 201.

Family and Community Studio
Anne Tanenbaum Gallery School
Sundays, March 4 and March 11, 1–4 pm
All visitors to the Gallery are cordially invited to drop by the Anne Tanenbaum Gallery School for the Family and Community Studio, Sundays between 1 and 4 pm. Materials for drawing, painting, printmaking and sculpture are available, with direction provided by Gallery School artists.

Entrance is free with admission to the AGO. Children under 12 must be accompanied by an adult. Unfortunately, groups, clubs and organizations cannot be accommodated. Please contact Studio Coordinator Steven Bowie at 979-6621 for further information. Sponsored by **Crayola**.

Gallery School

Masters' Series – Adult Studio
Anne Tanenbaum Gallery School
Tuesdays, 7–10 pm, for 10 weeks
Start date TBA
The Masters' Series program introduces students to selected Master works from the permanent collection to be studied from a studio perspective with curatorial examination and discourse. Tuition fees are $150 for Gallery Members and $200 for non-Members. Registration is by mail or in person only. Please contact the Gallery School at 979-6621 for further details.

Adult Studio
Anne Tanenbaum Gallery School
Spring Term March 28 – May 30
The Anne Tanenbaum Gallery School continues to offer studio art courses for adults – both the novice and the more experienced student. Spring-term courses include introductory, intermediate, life and portrait drawing, as well as painting, printmaking and watercolour. Classes are held Wednesday and Thursday evenings from 7 to 10 pm and run for 10 weeks. Tuition is $150 for Gallery Members and $200 for non-Members.

Early registration is recommended, because class sizes are limited. Registration is accepted by mail or in person and is confirmed upon receipt of payment. Cheques may be postdated to the first day of class. Faculty and courses are available only upon sufficient enrolment. Call the Gallery School at 979-6621 for details.

Concerts

Du Maurier Council for the Arts Ltd. Presents Sunday Concert Series
The Walker Court
Sunday, March 25, 3 pm
The AGO's popular concert series, organized in collaboration with the Royal Conservatory of Music (RCM), features an exciting lineup of first-rate performing artists drawn from the RCM faculty, as well as instrumental and vocal ensembles.

This month's concert features Susan Hoeppner on the flute and Gloria Saarinen on the piano, presenting a program of works by Bach, Jolivet, Debussy and Boehm.

Sponsored by the **du Maurier Council for the Arts Ltd.** with additional support from **96.3 CFMX-FM 103.1, the Sound of a Different Drummer.**

TransCanada Pipelines Grass Roots Concerts
The Walker Court
Fridays, March 2, March 23 and April 20, 2:30 pm
Join us for this series of three one-hour concerts of classical music especially for seniors. Small chamber groups made up of members of the Toronto Symphony perform in the Walker Court. The program begins on March 2 with the Riverdale String Quartet, led by Gary Labovitz (viola), and continues on March 23 with the Toronto Symphony Brass Quintet under the leadership of Frank Harmantas (trombone). The series concludes with a performance by Daniel Domb & Friends, under the guidance of Daniel Domb, principal cellist of the Toronto Symphony. Free with admission. Admission to the Gallery is free for seniors on Fridays.

Organized by the Grass Roots Committee of the Toronto Symphony Associates.

Sponsored by **TransCanada Pipelines** through its Arts Development Program.

Films

Noon-Hour Films
Fridays at 12:30 pm in the Jackman Hall. Free with admission to Gallery. Entrance is through the main lobby.

Civilisation
This remarkable 13-episode series was produced by BBC Television in 1969 with Kenneth Clark, who takes the viewer from the fall of the Roman Empire through the ages to contemporary life. Against the background of history he highlights works of genius in architecture, sculpture and painting, in philosophy, poetry and music, and in science and engineering. Clark's enthusiasm for the arts is contagious, and each episode (col., 50 min.) glows with excitement.

March 2
The Hero as Artist
(1969, col., 50 min.)
Michelangelo, Raphael and Leonardo da Vinci are the protagonists in this program, which centres on papal Rome in the early 16th century.

March 9
Protest and Communication
(1969, col., 50 min.)
The theme leads the viewer through the Reformation – from the Germany of Albrecht Dürer and Martin Luther to the France of Montaigne and the Elizabethan England of Shakespeare.

March 23
Grandeur and Obedience
(1969, col., 50 min.)
The Rome of the Counter-Reformation – the Rome of Michelangelo and Bernini.

March 30
The Light of Experience
(1969, col., 50 min.)
From the Holland of Rembrandt and Vermeer to the England of Wren, Purcell and the Royal Society.

Peter Greenaway Retrospective
The Jackman Hall and Innis Town Hall
March 18 – April 8
Prominent British director Peter Greenaway is the focus of this retrospective, which begins on March 18 with the theatrical premiere of *The Cook, the Thief, His Wife and Her Lover.* Organized and presented by the Art Gallery of Ontario in collaboration with the Innis Film Society, whose screenings take place at Innis Town Hall, 2 Sussex Avenue. Curated by Bart Testa for the AGO. All films directed by Peter Greenaway except where otherwise noted.

Admission is $5 for each program. Group of 10 tickets may be purchased for $40. Tickets available one hour before each screening outside the Jackman Hall or, beginning March 12, at the AGO's Audio-Visual Centre during office hours. Tickets may also be purchased over the phone with MasterCard or VISA. Entrance to the films is through the McCaul St. doors. For further information please call 977-0414, ext. 260. Programs and times subject to change. Presented with the generous assistance of **Cineplex Odeon.**

From *The Falls*, to be shown March 30.

Sunday, March 18, 1 pm & 4 pm

The Cook, the Thief, His Wife and Her Lover
(1989, 125 min., col., 35 mm)
Presented with the cooperation of Cineplex Odeon.

Water Wrackets
(1975, 12 min., col., 16 mm)

Tuesday, March 20, 7 pm

The Short Films Program I:

Act of God: Lightning (Canadian premiere)
(1981, 25 min., col., 16 mm)

Windows
(1975, 4 min., col., 16 mm)

Dear Phone
(1977, 17 min., col., 16 mm)

Making a Splash (Canadian premiere)
(1984, 25 min., col., 35 mm)

Death in the Seine (to be confirmed)
(1990, 40 min., col., videotape)

Thursday, March 22, 7 pm

Four American Composers: John Cage
(1983, 56 min., col., videotape)

Four American Composers: Meredith Monk
(1983, 56 min., col., videotape)

Toronto premieres.

Friday, March 23, 7 pm

Four American Composers: Philip Glass
(1983, 56 min., col., videotape)

Four American Composers: Robert Ashley
(1983, 56 min., col., videotape)

Toronto premieres.

Sunday, March 25, 1 pm

Last Year at Marienbad
(1961, 93 min., b/w, 35 mm)
by Alain Resnais

Sunday, March 25, 4 pm

H Is for House
(1973, 10 min., col., 16 mm)

The Draughtsman's Contract
(1982, 108 min., col., 35 mm)

Tuesday, March 27, 7 pm

Zoo: A Zed and Two Noughts
(1985, 115 min., col., 35 mm)

?O, Zoo! (The Making of a Fiction Film)
(1986, 22 min., col., 16 mm)
by Phil Hoffman

Friday, March 30, 7 pm

The Falls
(1980, 180 min., col., 16 mm)

Sunday, April 1, 1 pm

Drowning by Numbers
(1988, 118 min., col., 35 mm)

Fear of Drowning (Canadian premiere)
(1988, 26 min., col., 16 mm)

Tuesday, April 3, 7 pm

A TV Dante (Cantos # 1–8)
(1988, 80 min., col., videotape)
Canadian premiere of television series made in collaboration with Tom Phillips for Channel 4 in England. *A TV Dante* will be introduced by Professor A. A. Iannucci, Department of Italian, University of Toronto.

Thursday, April 5, Innis Town Hall, 7 pm

The Short Films Program II:

A Walk through H (1978, 41 min., 16 mm)
Vertical Features Remake (1978, 45 min., 16 mm)

Friday, April 6, Innis Town Hall, 7 pm

The Short Films Program is:

Intervals
(1969, 7 min., b/w, 16 mm)
Toronto premiere of this early short film.

Inside Rooms – the Bathroom
(1985, 30 min., col., videotape)
Toronto premiere.

Zorns Lemma
(1970, 60 min., col., 16 mm)
by Hollis Frampton

Sunday, April 8, 1 pm and 4 pm

Belly of an Architect
(1987, 118 min., col., 35 mm)

The Grange

Don't forget to complete your visit to the AGO by seeing where it all began. The Grange – the first home of the AGO, from 1913 to 1922 – was built in 1817 by D'Arcy Boulton, Jr., one of the town of York's leading citizens. It is the oldest surviving brick house in Toronto and is beautifully restored as a gentleman's house of 1830s Upper Canada.

Free with admission to the Gallery. Entrance to the Grange through the front door on Grange Park. Adult tours are arranged by calling 977-0414, ext. 237. A project of the Volunteer Committee.

The Grange Spring Luncheon Lecture

"The World of D'Arcy Boulton, Jr.: York 1808–1845"
The 1989–90 Grange Luncheon Lectures conclude with a final exploration of the theme "The World of D'Arcy Boulton, Jr.: York 1808–1845," a period during which the roots of many of Toronto's institutions, characteristics and traditions were formed. A light lunch from the Grange kitchen will follow the lecture.

Gentlemen in the Rough: The Boulton Men in 19th-Century Toronto.
Wednesday, March 7, 11 am
As lawyers and gentlemen, the Boulton men set the standard for respectability in the town. Yet Toronto in the mid-1800s was still a rowdy colonial outpost where animals roamed unpaved streets and saloon doors were always open. Carolyn Strange, assistant archivist with the Law Society of Upper Canada and social historian, presents the contrasting worlds of the Boultons and ordinary Torontonians, highlighting instances when the two collided. Call 977-0414, ext. 237, for tickets.

Gallery Hopping

For tickets or more information please call the Volunteer Office at 977-0414, ext. 263. Gallery Hopping is a project of the Volunteer Committee.

Springtime in the Brandywine Valley, Delaware
May 15–17
Visit Winterthur, home to the world's finest collection of the American decorative arts, and Longwood Gardens, famous for its 20 greenhouses and for its 350 acres of gardens, now in spring bloom. Other attractions include the Nimous Mansion, the Hagley Museum, the Delaware Art Museum and the Brandywine River Museum, which houses paintings by three generations of the Wyeth family. For more information contact the Volunteer Office at 977-0414, ext. 263. A project of the Volunteer Committee.

The Thomson Gallery
Thursday, April 5, 5:45 pm
Visit the outstanding personal collection of Lord Thomson of Fleet. This newly opened gallery in the Simpsons Tower contains work by Canada's Group of Seven and by David Milne, J. W. Morrice, Emily Carr, Clarence Gagnon and Maurice Cullen. This special evening includes a buffet supper at the Arcadian Court. Tickets are $25 and must be purchased in advance by calling the Volunteer Office at 977-0414, ext. 263. Meet at 5:45 pm at the southeast corner lobby of the Simpsons Tower at Bay and Queen.

Travel AGO

For brochures or more information please call 977-0414, ext. 263. Travel AGO is a project of the Volunteer Committee.

Cambridge
March 24 – April 7
Henry James once described England's Cambridge University as "the loveliest confusion of Gothic windows and ancient trees, of grassy banks and mossy balustrades." Following the success of our Oxford experience in 1987, we are offering a similar trip to beautiful Cambridge University for two weeks. Live and study in Clare College. Attend evensong and lectures on literature, art, architecture and gardens. Visit historic pubs, stately homes, cathedrals, and parks in full spring bloom. Enjoy Constable country and an afternoon at the races at Newmarket and bring your scholarly adventure to a memorable end by spending two days in London.

Texas
March 31 – April 6

The Dallas Museum of Art
Photo: U.S. Travel and Tourism Administration

Springtime in Texas. In historic San Antonio we'll visit the Marion Koogler McNay Institute, noted for its exquisite collection spanning the history of art, from medieval times to the modern era. Dallas and Fort Worth offer modern masterpieces and traditional Western art at such fine museums as the Dallas Museum of Art and the Kimbell and Amon Carter Museums. Viewing of private collections by special arrangement will offer further insights into the Texas art scene. Side trips to historic sites, a visit to a ranch, a riverboat cruise and a taste of the local cuisine make for a total Texas experience.

Yugoslavia
May 5–20
Experience springtime in Yugoslavia and enjoy the companionship of a wonderful group of fellow travellers. Stroll through Skadarlija in Belgrade, gather in the evening with the locals in Zagreb's Republic Square and enjoy a nature walk in Plitvice Park. From the museums and centuries-old monasteries adorned with magnificent frescoes to the majestic mountains and the rugged seacoast of Dubrovnik, including a peaceful visit to Hvar and the fascinating Diocletian's palace in Split, this AGO trip will be a holiday to remember.

Cruising the Danube
September 6–20
Fly to exotic Istanbul for a two-day stay at the Sheraton Hotel, then cruise on the Black Sea aboard the MS *Ayvazovskiy* to the delta of the Danube. There we board the MS *Ukraina*, our riverboat home for the next nine days as we follow the Danube for 1,800 miles to Vienna. Complete the adventure with a two-day stay at the Intercontinental Hotel in Vienna.

Looking Ahead...
Amsterdam
Turkey
Ireland and Wales
The Two Berlins
Russia

Call the Volunteer Office at 977-0414, ext. 263, and have your name put on our list to receive a brochure.

Club AGO

Club AGO (Young Associates of the Art Gallery of Ontario) is designed to bring young people and art together. The Club offers its members the opportunity to participate in a variety of educational and social programs. Membership in the Art Gallery of Ontario is a prerequisite, and membership in Club AGO is $15, or $5 for students. For further information call the Volunteer Office at 977-0414, ext. 263.

Young at Art

Henry Moore
March 21, 7 pm
Join Club AGO members for a tour of the AGO's collection of Henry Moore sculptures. Afterward meet in the Members' Lounge for drinks and conversation. Club AGO members free, guests $5. For information or a reservation please call the Volunteer Office at 977-0414, ext. 263.

Frances Anne Hopkins
April 18, 7 pm
Join Club AGO members for a tour of this exhibition, which features oils, watercolours and drawings by English artist Frances Anne Hopkins. Known for her depiction of Hudson's Bay Company voyageurs, Hopkins chronicled her experiences in Canada from 1858 to 1870. Afterward meet in the Members' Lounge for drinks and conversation. Club AGO members free, AGO guests $5.00.

Lecture Series

Sensations and Symbols: Impressionism and Postimpressionism, March 12; A New Reality: Cubism and Early Abstract Art, April 9; Alienation and the Subconscious: Dada and Surrealism, May 7.
Join Club AGO for an invigorating series of lectures by Peter Gale, head of Adult Educational Services, that explore the developments, influences and achievements of modern art. Afterward meet in the Members' Lounge for refreshments. Tickets for the series are $15 for Club AGO members, and individual tickets are $6. Nonmembers pay $20 for the series and $8 for individual tickets. For more information and tickets please call the Volunteer Office at 977-0414, ext. 263. Entrance to lectures in the Jackman Hall through McCaul St. doors. A project of Club AGO.

Special Events

March Building Break

March 12–16, 10 am–4 pm
During the spring school break the Art Gallery of Ontario offers a variety of entertaining and educational activities for the whole family organized around the themes of building and construction. An exciting array of theatrical productions, magic shows, films, games and quizzes and a variety of creative arts activities will be featured. Performances in the Walker Court take place daily at 11 am, 12:30 pm, 2 pm and 3 pm. Activities are offered on a first-come, first-served basis. Free with AGO admission.

For further information call the March Building Break hotline: 979-6645.

March Building Break
Anne Tanenbaum Gallery School
Monday, March 12 – Friday, March 16, 10 am – 4 pm
All visitors to the Gallery during March break are cordially invited to drop by the Gallery School, which will be open between 10 am and 4 pm each day. Materials for drawing, painting, sculpture and printmaking are supplied, and direction is provided by Gallery School artists. Entrance is free with your admission to the Gallery. Please remember that children 12 and under must be accompanied by an adult. Please contact Studio Coordinator Steven Bowie at 979-6621 for details.

The Black & White Ball
April 27
The Junior Committee is pleased to announce the fifth annual Black & White Ball. This year it's Early Hollywood, featuring a splash of colour that's sure to add sparkle to the guests' black-and-white attire. Step back in time, into a glamorous Hollywood evening that begins with a champagne reception followed by dinner and then dancing to the Guido Basso Band. Don't forget to purchase raffle tickets for prizes that include diamond earrings, a trip to Paris and an evening at the SkyDome. For more information please contact the Volunteer Office at 977-0414, ext. 263. Tickets for the evening are $175 per person – $350 per Hollywood couple!

Members' Activities

Tickets for Membership Programs
For the following programs tickets must be purchased in advance. To order tickets by mail, please follow the instructions on page 6; to order by credit card, please call the Volunteer Office at 977-0414, ext. 263. A Member may purchase up to four tickets. Refunds are available only up to three working days prior to the scheduled events. These are projects of the Volunteer Committee.

Volunteers Needed for Telemarketing
Training, orientation and an opportunity to socialize over sandwiches and coffee are offered to Members interested in volunteering one evening per month from 5:30 to 8:30 pm to make telephone calls for the purpose of membership development. For more information please call the Volunteer Office at 977-0414, ext. 263.

Art in the Morning

Permanent Collection: Hidden Treasures of the Old Masters
Wednesday, March 21, 9:30 am
Join David Wistow for a fascinating and entertaining glimpse into some often overlooked treasures from the Old Masters collection of the AGO. Tickets are $5.50 and must be purchased in advance. For tickets please call the Volunteer Office at 977-0414, ext. 263.

Frances Anne Hopkins
Wednesday, April 18, 9:30 am
Explore the oils, watercolours and drawings of English artist Frances Anne Hopkins (1838–1919), known primarily for her work based on her Canadian experiences. Meet in the Members' Lounge for morning refreshments. Tickets are $5.50 and must be purchased in advance.

Sunday Start with Art

Lost Heritage Regained
Sunday, March 18, 11 am
Join us in the Members' Lounge for a continental breakfast followed by a tour of the exhibition *Lost Heritage Regained: Works of Art Repatriated with the Assistance of the Government of Canada's Cultural Property Program*. Tickets are $7.50 and must be purchased in advance.

Director's Choice
Sunday, April 8, 11 am
Join the AGO's director, William Withrow, in the Members' Lounge for a continental breakfast followed by a tour of his choice of works in the Gallery's collection. Our regulars know this one is not to be missed! Tickets are $7.50 and must be purchased in advance.

Jeff Wall
Sunday, April 22, 11 am
Join us in the Members' Lounge for a continental breakfast followed by a tour of the exhibition by Vancouver artist Jeff Wall. Included are 15 large-scale back-illuminated Cibachrome transparencies from collections in Europe and Canada spanning the period 1980–89. Tickets are $7.50 and must be purchased in advance.

Special Evenings for Members
Wednesday, March 14, 6:45 pm
Join curator Christina Ritchie for a tour of the Ross Bleckner exhibition. Concerned primarily with light, not as subject but as symbol, his paintings explore the themes of death and mortality. Meet in the Members' Lounge at 6:45 for a glass of wine followed by the tour. Afterward relax with coffee and dessert. Tickets are $15 and must be purchased by calling the Volunteer Office at 977-0414, ext. 263.

Art at 5:30
Panel Discussions
The Grange Music Room
April 11 and May 9, 5:30 pm
Many intriguing questions relating to the art world are addressed in a provocative series of informal panel discussions for AGO members and their guests. On Wednesday evenings you can share the thoughts and opinions of a lively company of artists, art dealers, critics, auction house directors, lawyers and art museum curators. The last two panel discussions in this fascinating series, *Buried Treasures: Looking Over the Overlooked* and *An Artist's Life*, take place in April and May respectively. Tickets for the series are $20, and some tickets will be available for $10 on the day of discussion, should seating permit. A glass of wine will be served. Space is limited, so act now. For tickets please call the Volunteer Office at 977-0414, ext. 263.

Shops and Services

Art Rental and Sales Gallery
Art Rental and Sales has a new look and a new location. Cheer up your blank walls with an oil painting or a drawing or a work on paper under glass. If *grey* is the word that describes your office in March, we can show you a myriad of colour schemes and dynamic imagery to bring spring in with a bounce. Find us on the second floor of the Chalmers Building, 35 McCaul St. Open Tuesday to Saturday, 10:30–4 pm., Sunday, 1–4 pm. Call 979-6658 for more information. A project of the Volunteer Committee.

The Book Shop
Educational art books for teachers, parents and children are selected with an eye to encouraging the growth of visual perception in the everyday world and heightening the capacity for imaginative expression.

The Impulse Shop
The newest item in the Impulse Shop is getting rave reviews. We bring you the latest in wearable art – the Henry Moore sheep T-shirt. It's cool and comfortable in 100-percent cotton, and it bears a reproduction of one of Moore's famous sheep sketches. Visit us soon for the very latest in designer T-shirts. A project of the Volunteer Committee.

Jewellery Shop
We are pleased to welcome Gene Drummond to our roster of Canadian artists. Gene works with sterling silver and natural stones and uses their free-form shapes to create her unusual designs. Each and every piece of her jewellery is unique. Our Russian lacquered brooches and boxes have proven so popular that we have had a difficult time filling the demand for them. They are decorated with exquisitely detailed miniature paintings depicting folk customs and scenes from literature. A project of the Volunteer Office.

The Reproduction Shop
Our preinventory sale takes place March 16–30. Everything in the shop, including reproductions, posters, fun art and even framing, is on sale at 25 percent off. Don't miss this wonderful opportunity to freshen up your decor at worthwhile savings. Framing service available. A project of the Volunteer Committee.

The Perfect $5 Gift
A $5 gift can go a long way when you send an AGO admission voucher to a friend. Arriving enclosed in an attractive fine-art reproduction card featuring a work from the Gallery's permanent collection, for the price of less than a single movie ticket the voucher entitles a whole family to admission to the AGO, providing hours of enriching entertainment. Your friends or out-of-town visitors can also take advantage of 10% discounts in the Reproduction Shop, the Impulse Shop, the Book Shop or the AGO Restaurant. They are also encouraged to participate in a draw for a free AGO membership. Give the gift of art today and introduce your friends to the AGO. The gift packages can be purchased at any of the Gallery shops. Inquire at the Volunteer office about quantity discounts by calling 977-0414, ext. 263. A project of the Volunteer Committee.

Donor Cards
A Project of the Volunteer Committee
Donations may now be made to the Art Gallery of Ontario to commemorate a birthday, anniversary, death, graduation or other occasion. The person or family to be honoured will receive a special acknowledgement card, and tax receipts will be issued for gifts of $5 or more. Please include the following with your donation:

a) Your name and address
b) The occasion to be honoured
c) The name and address of the recipient
d) Donation cheque payable to the Art Gallery of Ontario.

Forward mail to:
Volunteer Office
Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario M5T 1G4

Curator Alan G. Wilkinson modelling the Impulse Shop's new Henry Moore sheep T-shirt.

ART GALLERY OF ONTARIO

MARCH 1990

AGO NEWS

Preliminary Notice of Members' Annual Meeting 1990

THE ANNUAL MEETING OF MEMBERS OF THE ART GALLERY of Ontario will be held at 5:30 pm, Wednesday, June 27, 1990, in the Jackman Hall. This preliminary notice is sent to you in accordance with the bylaws of the Gallery in order that the Members may, if they wish: (a) nominate Members for election to the Board of Trustees in addition to those ten who have been nominated by the Nominating Committee; (b) nominate Members for election to the Nominating Committee in addition to those nominated by the Board of Trustees; and (c) give notice of any motion or motions proposed to be voted on by a show of hands at the annual meeting.

Any Member may stand for election to the Board of Trustees or the Nominating Committee if the Member has been nominated in writing by at least three Members of the Gallery. Each nomination shall be filed with the secretary of the Gallery on or before March 31, 1990, and shall be accompanied by both the candidate's written consent to serve if elected and a résumé of the candidate's biographical information in not more than 100 words.

If required, voting for election to the Board of Trustees and the Nominating Committee will be by mail ballot, to be mailed to all Members with a notice of the annual meeting together with brief biographical information with respect to each nominee. If no nominees for the Board of Trustees or the Nominating Committee are posed by Members, nominations for election to the board and/or the Nominating Committee shall be closed as of March 31, 1990, and no vote or mail ballot shall be required for the election of trustees and the Nominating Committee. In such case, the ten Members of the Gallery nominated for election to the board by the Nominating Committee and the three Members of the Gallery nominated by the board for election to the Nominating Committee shall be deemed to have been elected by the Members by acclamation at the annual meeting of the Gallery.

The wording of motions to be voted on by a show of hands at the annual meeting must be filed with the Secretary of the Gallery by March 31, 1990, and signed by at least ten Members of the Gallery. Only motions in respect of which notice has been given may be voted on.

In accordance with the bylaws, motions approved at the annual meeting will go to the Board of Trustees to be dealt with by them. The decision of the board will be reported to the signatories of the motion within six months of the date of the annual meeting and to the membership at large at the time of the next annual meeting.

Sharilyn J. Ingram
Corporate Secretary

Behind the Scenes

Making Way for the New Sculpture Atrium

DURING THE PAST FEW MONTHS, DEMOLITION WORKERS have been preparing for the construction of the new glass-enclosed Joey and Toby Tanenbaum Sculpture Atrium, which will be located between the AGO and the Grange. Demolition of the cement restaurant terrace and retaining walls was made possible by the use of a special wall-cutting machine. Here, a worker (top left) pulls hoses from the machine that powers the saw by pneumatics, while guides clamped to the cement walls (bottom left) hold the saw and protect the operator from vibration. Once the wall is cut (right), the guides are removed for the next job!

Memories of Quebec

TRAVEL AGO'S FOUR-DAY SEPTEMBER EXCURSION TO Quebec was not the usual tour of La Belle Province. Tour leaders Jane Aitken and Gail Boire planned an exploration of Quebec rarely experienced by outsiders, thanks to the CCFM (Canadian Federation of Friends of Museums) and art historian David Gendel, Travel AGO's resource person with Baillairgé Cultural Tours.

Famous sights of the 17th-century walled city were visited, of course – the Place Royale, the Place de Paris, the Lower Town and the newly opened Musée de Civilisation, designed by Moishe Safdie. But the itinerary also included several attractions that are not usually open to the public. Among these were tours of the private chapel in the Ursuline Convent and the seminary at Laval University and a tea party in the officers' mess of the Royal 22nd Regiment (the famous Van Doo) at the Citadel.

Another highlight of the tour was a visit to a private Quebec City home richly decorated with an exquisite collection of works by Lemieux, Gagnon, Pilot, Suzor-Côté and Krieghoff.

On the final day the travellers toured the Île d'Orléans and visited an 18th-century house, the oldest on the island, where General Wolfe lived before the siege of Quebec. The well-known painter Benoit Côté and his wife welcomed the group with champagne and proudly showed off their stocked trout pond, smokehouse and summer studio and their 18th-century home filled with the artist's paintings. Both houses overlook charming and peaceful gardens, orchards and farmlands stretching far across the river. The overall experience was, Jane says, a lesson in the French fact. "We learned a lot about the history, the troubles and the tribulations of French-Canadians, as well as the art and architecture of this beautiful province. At the same time we had fun and enjoyed gourmet meals and the legendary Québécois hospitality."

Gift to AGO Marks Company's Anniversary

A YEAR AGO DELL COMPUTER CORPORATION CHOSE the premises of the Art Gallery of Ontario to launch its Canadian operation. To mark the company's first anniversary, Dell's president, Bruce Sinclair (centre), and founder, Michael Dell (left), returned to the Gallery to present a Dell System 210 to AGO director William Withrow.

Barton Myers Nominated for International Award

BARTON MYERS, THE INTERNATIONALLY RENOWNED designer of the AGO's Stage III expansion, was recently designated by the Royal Architectural Institute of Canada as its national nominee for the International Union of Architects' coveted gold medal. Established in 1984 and awarded every three years, the gold medal is the highest honour the union can bestow upon a living architect. The winner will be announced at the union's 17th conference, in Montreal in the summer of 1990.

General Information

Admission
Adults: $4.50
Seniors with cards: $2.50
Fridays FREE for seniors
Students, full-time with cards: $2.50
Family (2 adults with children under 19): $9
Members: FREE
Children under 12 (accompanied): FREE
Wednesdays, 5:30–9 pm: FREE

Membership: (416) 979-6620
AGO: (416) 977-0414

Membership
Young Member (age 25 and under): $20
Nonresident (100 km beyond Toronto): $30
Individual: $45
Family/Dual: $60
Supporting (tax-deductible donation): $100

Available at the Membership Centre in the lobby and by mail or telephone from the Membership Office. VISA, MasterCard and American Express accepted.

Several other categories of contributing annual membership, including the Curators' Circle, are available to recognize donations at higher levels. For information call the Development Office at 979-6619.

Notice to Members
From time to time our mailing list is released to arts and other nonprofit organizations that circulate information of interest to AGO Members. If you do not wish to receive these mailings, your address can be deleted from the mailing list for third-party use. Please call or write the Membership Office (979-6620).

Moving?
Please send or phone in your new address to the Membership Office (979-6620) before you move. Reference to your old address and your membership number from a previous mailing label would be helpful.

How to Order
For tickets, reservations, course registration or information, please consult individual listings for specific instructions. Otherwise:
– address the department specified in events listings
– specify date, name of event and number of tickets
– indicate your name, address (with postal code) and phone numbers
– include a stamped, self-addressed envelope for tickets
– enclose a cheque payable to the Art Gallery of Ontario.

Please do not combine requests or cheques to different departments.

Gallery Hours
Tuesday through Sunday 11 am – 5:30 pm. Wednesday 11 am – 9 pm. Closed Mondays.

The Grange Hours
Daily 12–4 pm. Wednesday 12–4 pm and 6–9 pm. Entrance from Grange Park.

Gallery Shops
The Gallery Shops are open daily 10:30 am – 5:30 pm. Wednesday 10:30 am – 9 pm.

Art Rental and Sales Gallery
New location at 35 McCaul Street, 2nd floor. Open for business Tuesday – Saturday 10:30 am – 4 pm and Sunday 1 – 4 pm.

Edward P. Taylor Audio-Visual Centre
Open Tuesday to Friday 11 am – 5 pm. Wednesday evening to 8:30 pm.

The Restaurant
Luncheon served Tuesday to Sunday from noon. Dinner served Wednesday 5–8 pm. Closed Mondays.

The Coffee Shop
Tuesday to Sunday 10:30 am – 5 pm. Mondays 11 am – 4:30 pm.

Members' Lounge
Open to Members and their guests noon–5 pm, Wednesday noon–9 pm. Closed Mondays.

Services for Disabled People
The AGO has a limited number of wheelchairs available. Ask for large-print floor plan indicating facilities/ramp access.

AGO NEWS
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Publisher
Manager, Membership Services
Anne Greaves

Editor
Clara Hargittay

Copy Editor
Terence Hicks

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Jackie Young/ink

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Marilyn Bouma-Pyper

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